



# The Effect of Technology on Human Identity in Neal Stephenson's *Snow Crash*: A Philosophical Study of Posthumanism

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## Abstract

This study attempts to present a philosophical analysis of Posthumanism and evaluates its functionality in terms of its technological and social concerns through an investigation of Francesca Ferrando's Philosophical Posthumanism. Practically, Posthumanism appears due to rapid technological progress and its deep impression on humans in the era of Posthumanism and what it means to be posthuman identity. The posthumanist novel *Snow Crash* (1992) by the American writer Neal Stephenson is a good representative image of Posthumanism that fades away all traditional and conventional ideas concerning human familiarity and his experiences of knowledge. In this posthumanist novel, the writer attempts to develop and enhance the literary landscape of posthuman science fiction through tales that pass the limits of the conservative tradition to delve into certain inquiries about the relationship between human identity and technology under the umbrella of Posthumanism. The significance of this study lies in showing the relationship between the character's identity and technology which is represented by the roles of the characters and artificial intelligence. Within this context, it explores the issues of human identity and technology in the field of Posthumanism to the characters in the works and also to the readers as well.

**Keywords:** Posthumanism, Technology, Human Identity, Futurism, Posthumanist Science Fiction, Posthuman Identity, Avatar.

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## 1. Introduction

### The Role of Technology in the Life of Human Identity Under the Umbrella of Posthumanism

The technological advancement in the modern age accelerates and strengthens at least most parts of the Western realm and its domain seems irrefutable. So, the cut line between technology, science, and culture has eroded and it becomes usual to refer to current scientific progress as technoscience.

Accordingly, the new task for cultural studies of science is described as a study of practices and impacts of science with its systems and objects. It may be seen that technology is a critical socio-cultural study where science is embodied, such as medicalization, globalization, and militarization, and it impacts human identity. Science and technology are no longer one cultural political component among many in the posthumanist culture. Yet, science becomes the dominant institutionalized ideological and economic power that influences the way individuals live together and form their identities. Essentially, the duty of analyzing the progression of technologization based on the notion of radical attachments between human, machine, and posthumanity happens at a political, economic, technoscientific, cultural, and philosophical level. (Herbrechter 19-20)

Traditionally, human identity is considered the center of the world discourse while nowadays technology is considered to be the center of the world, especially on how human identity can benefit from it. Thus, today, posthuman identity is defined concerning technology such as resolving global environmental issues. So, technology is the main part of posthuman identity life and the center of its values. Technology has become the main way to the end of humanity since its purpose is to guide and serve as a tool in satisfying the needs of human identity such as telecommunications, gadgets, and machinery that help society. As such, Posthumanism forms identical synonyms with the history of technology or a social revolution of human identity. It is influenced by technology which is nevertheless the constituent and component of the technological change in the current thought. (Flanagan 1-2)

Today, technology seems to have been judged according to its functionality for posthuman identity and it leads to show that technology is viewed as a tool, instrument, or prosthesis for humanity's use under human control. Thus, technology is largely seen in positive or utopian terms. It is not performed as aiding humanoid suppositions and may be making threats to govern or dominate individuals who have almost perpetually read as dystopian, massive, or monstrous powers. Such technological storms and constant technological revolutions and modifications lead to a case of enduring improvement whose technology and knowledge look as if having surpassed the power of human identity to be conceptualized and theorized. Due to the beginning of an industrialized culture, technology has evolved faster than culture. It seems to show that existing technology is activated to undermine classifications and perceptions concerning its technology as conventionally identified. (Miccoli 17-18)

Moreover, technology's allure lies in its promise to let human identity be a free, active creator, and producer. However, this guarantee of enhanced liberty, artistic communication, and sovereignty is introduced on transforming almost all aspects of existence, such as environment and cultural belief into numerical positions, in a figures point, including human identity. Such usage of human identity for technological data and social media are not only persuaded to notify information about themselves but also to feel inspired or authorized and mobile for consuming so. According to the technological era, the yearning for countenance has not just disintegrated but created further personalized and modified systems in addition to human identities of self-expression. Furthermore, any serious idea of posthuman identity should not just confront and defy the awareness that human identity implies independent human issues efficient of manipulating the detached world, but also the notion that technology enables the human identity to master the world. (Cecchetto 5-6)

## **2. Methodology**

### **Unpredictable Encounters of Humanity and Technology in Posthumanist-Digital Literature**

The Italian philosopher, Francesca Ferrando, has defined Posthumanism in her masterpiece *Philosophical Posthumanism* (2020) as a philosophy of mediation that focuses on the meaning of humanity not in separation, but in natural science and technology. She focuses on how contemporary thought offers solutions for people to craft their position in the world as they navigate different Anthropocenic dilemmas. She considers what it means to be a Posthumanist by challenging us to rethink human beings as plural and co-designers of the world. So, she encourages humans to leave anthropocentrism and dualism to operate a change in our perception of the positionality of the individual towards an appreciation that is just one among many interrelated impacts in the world, among them evolving influences like artificial intelligence. Thus, Ferrando's arguments inspire people to obligate a transformed perception of human identity and its

relationship with the surrounding world, especially technology. Such analysis breaks the challenge of Western dualisms and all kinds of oppression it causes. (Ferrando 159)

Ferrando states that the pandemic crisis Covid19 started in the current era when human identity is involved in the posthuman movement which leads to facing human identity with Posthumanism as a philosophy. Such a philosophy does not help the human identity in a situation where society is dying. If humans delve into Posthumanism, they will realize that they may lose someone forever because the impact of the pandemic makes humans stop and feel at peace because there is not much more than one wants to do. So, Ferrando realizes that being in the ivory tower is not enough, nor is writing about excessive knowledge that does not modify or change any lives. Thus, human identity becomes public intellectual, and posthuman presence is the duty to be present for the society. Aside from the tragic calamity of this existing crisis, one of the positive characteristics is the global connection that has flourished. This is a moment of understanding that human identity needs to contact with others who speak the specific existential language. Ferrando believes that the term Posthumanism addresses the most important questions that touch the human identity crisis such as “Who am I?”, “What am I?”, and “Where and when are we?” Such problems arise in diverse contradictory senses in the current technological culture. This means that the core point is civilization, nationality, or belief, and the way human identity understands his/her existence from a similar perception of existing in this world for so long. (Ferrando 29-30).

### 3. Analysis

#### 3.1. Futuristic Considerations of Human Identity in Light of Ferrando’s Posthuman Theory

*Snow Crash* deals with a broad debate about how the novel can be revealed as a podium to address social and cultural ideas due to its well-made agenda, investigation of anthropological relations, and virtuous concerns. Stephenson is a prominent figure in writing the cyberpunk genre since this kind usually captures its essence via its representation of technoscientific incorporation of posthuman identity and high-tech enhancement. Such a genre reflects a culture rife with gaps of differences and presents an eccentric and progressive protagonist to whom the world orbits its limits among cybernetic and physical spheres. Furthermore, in most of his literary works, Stephenson invites posthumanist writers to deal with intricate issues such as highlighting the effective role of technoscientific enhancement. So, he delves into the transformative perspective of technoscience concerning humanity, culture, and ethical involvement to what means to be intuitive societal observation. Stephenson attempts to reflect the social shift concerning ethical, technological, and scientific dimensions influenced by profitable organizations such as physique consumerism and global entrepreneurship. As such, he attempts to embody a certain paradigm to brightly depict the posthumanist philosophy, inspiring proven issues, particularly a human identity in the posthuman time within the posthuman culture. (Zakarneh *et al.* 1)

In light of Ferrando’s theory, Stephenson highlights the goal of Posthumanism which is to break the traditional boundaries and differences related to the conception of human identity. In *Snow Crash*, Posthumanism supports a self-motivated and interrelated understanding of the relationship between the human identity and nonhuman creatures in addition to the natural world with the artificial one. Such a perception adopts an extra elaborate and nuanced awareness of humanity in a world enduring persistent progression via technological enhancement. *Snow Crash* delves into the traditional divisions that occur between nature and culture, intellectual and physical body, and so human identity and mechanical identity come to be something holy. Such a topic highlights the interrelationship of all these ideas and inspires scholars to expose new concepts such as hybridity by highlighting the convoluted interconnectedness that occurs among individuals, the surrounding environment, and technology. Accordingly, Braidotti deals with this context as the posthumanist contract that current techno and technoscience and bio-technoscience touch the most configuration of the material existence and melodramatically change human thinking and understanding about what it means to be a main structural situation of posthuman identity currently. Therefore, the intervention of technoscience with the main existence matters leads to some sort of a deleterious union and related dependency between people and other creatures. (Khan 2)

Istvan Csicsery-Ronay discusses the relationship between Posthumanism as a new concept in the contemporary age and the newness concept in Stephenson’s *Snow Crash*. He wonders if the meaning of

post-humanity deals with postmodernity, post-ancient, post-classical, post-tradition, post-sacred, and .... Finally, he is convinced that Posthumanism deals with the futuristic neo-new and the hip-chic (current modish) issues. Stephenson tries to be up to futurism which means the melting of human, animal, machine, and non-materialist classes categories as futuristic foundational categories that have been the post of materialistic foundations. In *Snow Crash*, Stephenson aims to target the traditional and classical humanistic dichotomy model where the ideal human Self/Subject takes the central position in the universe and commands everything that is not formed in its copy. In classical humanistic culture, His of the Subject/Self is the generator stimulating system of margin's suppression at the hands of the Self, Male, European, Caucasian, bourgeois, Christian, Euro-American, heterosexual, and able-bodied. (Ronay 312-13)

*Snow Crash* exposes the vital topic in cyberculture and computer-generated society where there is a probability of using human identity as a PC program. So, Stephenson attempts to show the power of dramatizing the opposition between the material world and abstract information, and between the embodiment and disembodiment facts. For Ferrando's theory, the core point is what is if the PC processor performed and behaved just like a human being, while according to Stephenson's point of view what if the human being behaved and performed like a computer? So, the novel goes on to disturb that simple by representing extra many-sided relations between info and materiality. The novel can be considered Stephenson's vision of the future or maybe a cyberpunk dystopian study of the coming futuristic technoscience like virtual reality, wireless networks, smartphones, digital exchange, and augmented-fact headphones. One of the prophetic discoveries that Stephenson generates is Metaverse which means the smart invention just like a wireless device of online virtual-reality skill such as Google, Samsung, Android, Facebook, and other most important tech companies can challenge for commercialization. (Foster 620)

Moreover, Stephenson constantly focuses on the themes of the intelligence of the posthuman identity that is taken to bear according to histrionic concerns. He deals with a specific archetypal story involving a hyperactive brainy hero who operates on the critical power of specific hi-tech skills to the point of facing problems of a dramatic proportion. So, the tale deals with Hiro as the Protagonist, the professional hacker and pizza delivery, who discovers the virus and its relation to the drug ring. (Polansky 98-99) Stephenson follows the steps of Plato in his Republic when he used the near future cyberpunk dystopia to check the limits and restrictions of human identity and check humanity itself. He reproduces Plato's philosophy in envisioning the metropolitan as an implementable city, exposing an image of a cybernetic state as a utopian city. In this way, Metaverse can be seen as a site where ethics and justice can be integrated to protect citizens and the system itself. The impact of Platonic notions on Stephenson is very obvious and can be seen well through the utopian connection and the philosophical importance of fairness to reflect the binary link between the absolute fact of their world and the fake scene of their society to check the dualistic between the natural world and the artificial world that is appeared in the form of cybernetic animation. (Boehm 394) In this context, Fernando states that:

Posthuman destabilizes the limits and symbolic borders posed by the notion of the human. Dualisms such as human/animal, human/machine, and, more in general, human/nonhuman are re-investigated through a perception that does not work on oppositional schemata. In the same way, the posthuman deconstructs the clear division between life/death, organic/synthetic, and natural/artificial. (Ferrando 28)

In the novel, Stephenson shows American society particularly the United States as a suburban society called burbclaves whereas the other sites are described as lawless, revolutionary, cruel, and a built-up harsh environment. Here, the writer divides American society into two parts. The first part is the high people or the original Americans of burbclaves and the second part is the middle or law class including immigrants or poor class people like Hiro who lives in U-Stor-It apartments or including people who may be the worst case than Hiro himself. "He's in a computer-generated universe that his computer is drawing onto his goggles and pumping into his earphones. In the lingo, this imaginary place is known as the Metaverse. Hiro spends a lot of time in the Metaverse. It beats the shit out of the U-Stor-It." (Neal Stephenson, *Snow Crash*:14) In such an atmosphere, Stephenson considers the burbclaves sphere as a Metaverse within this reality where American people, as posthuman identities who always use computers and different media forms, escape the violent and anarchistic circumstances live. As a result, Stephenson criticizes these apathetic suburbanites, so American society comes to be:

The Land of the Refugees," where burb clave residents have "fled from the true America, the America of atom bombs, scalping, hip-hop, chaos theory, cement overshoes, snake handlers, spree killers, spacewalks, buffalo jumps, drive-by, cruise missiles... They have parallel parked their bimbo boxes in identical computer-designed Burbclaves street patterns and secreted themselves in symmetrical sheetrock shitholes with vinyl floors and no sidewalks.... People are chewing through the environment just quickly enough to stay one step ahead of your waste stream. In twenty years, ten million white people will converge in the North Pole and park their bags there. The low-grade waste heat of their thermodynamically intense lifestyle will turn the crystalline icescape pliable and treacherous. It will melt a hole through the polar icecap, and all that metal will sink to the bottom, sucking the biomass down with it. (Stephenson 293)

The novel reflects that the enhanced society seems to move stealthily in the direction of a biological and environmental fall collapse. The posthuman identity of the Metaverse means to rise to the degree where individuals ignore nature and convert themselves to artificial reality. (Grassian 255-6)

Stephenson feels that the current life and especially American society suffers more from the threats and risks and they should find the peace to live and happy life to survive as a must need for every humankind. Yet, the economic ruin creates another problem of joblessness to be more sophisticated to lead an American life. Therefore, virtual reality and digital genuineness become the best solution to pass their misery as a real-reality illness and give them a chance to live months and years together. (Priyadharshini 4150) *Snow Crash* mirrors the attempt at human identity represented by Hiro to defeat the limits of the nature of humanity due to the extra skills of technological enhancement as well as provoking the invention of digital society and the birth of intelligent machines. Stephenson uses cybernetic fiction by performing Hiro to show his dissatisfaction with the restrictions and limitations of human nature and look for his liberation through his union with virtual reality. From Ferrando's standpoint, Stephenson permits Hiro to enhance the posthumanity of the fragmented identity of the Western Self by showing his disembodiment norm in such virtual reality. This means that Hiro must involve his posthuman identity with the bodily and cybernetic hybrid world he lives in. (Swanstrom 58)

### **3.2. The Presence of the Posthuman Identity as a Male Protagonist in Posthumanist-Digital Novel**

Stephenson's *Snow Crash* depicts the dystopic world in which technoscientific knowledge grasps its topmost peak which leads to cause many difficulties in the life of human identity. So, Stephenson generates an analogous world called a Metaverse world by which human identity shifts to be known as posthuman identity where he can defeat fears and achieve his aspirations. However, he leaves a very important argument to his readers that is the main objective of this study: Are technological enhancements truly assisting human identity to overcome the ill points of his factual universe? Impliedly, Stephenson answers this question via the male protagonist, Hiro. In the novel, he addresses the stress of work-life regarding the young and middle adults, the difficult problems between married people, parentages and progenies, and even the teacher and his students, regardless of all ages that are never tackled simply. (Priyadharshini and S. Patchainayagi 4146.)

*Snow Crash* devotedly handles most of the posthumanist fiction wave by posing the hacker team, (Black Sun), Hiro, Y.T, Da5id, and Juanita as defiant challengers against the late risk-taking capitalism system as well as the gallant protectors of the intelligent status quo in contradiction of the villain antagonist L. Bob Rife. *Snow Crash* means a virus that is infecting the human's brain just as if it is being physically in a real situation or maybe via the avatars in digital sites. In the novel, one of the ill-fated minor character contracts and passes away because of the computer. *Snow Crash Virus* enters the mind of human identity through bitmapped imageries or certain lingo signs related to ancient Babylon's language. Stephenson functions the *Snow Crash Virus* as a schema to assimilate the computer net with the social network of human identity, bringing it into line with man's lingo as well as manufacturing what is called a "medium-independent info-virus." Therefore, such an info-virus is moved from the system of computer to the system of human identity. (Kilgore 170-1)

But the core of this conception of an info-virus offers a more far-reaching insight: what if Stephenson asks in a series of historical free-associations worthy of Umberto Eco, information viruses have always already inhabited the human mind? What if the earliest info-viruses were the revealed religions, from ancient

Sumerian temple-possession to cabbalistic trances to Pentecostal infilling? (Stephenson 170)

Furthermore, the supercomputer produces the digital data and the virtual reality of Metaverse. In such a virtual and computer-generated world posthuman identity is a bit of programming known as codes, and such codes are the wide-ranging media figures who are used to communicate with one another. Such a system is called (Black Sun) where the hackers Hiro and Da5id write it as the Black Sun and after entering such a place, they are presented to black and white guys to ask whether have the ability to try the snow crash code. All in all, it is Hiro, Juanita, and black and white avatar who generate the (Black Sun) and then Hiro shows themselves in the form of avatars to expose the genuine reactions. In this situation and for a moment, Hiro feels disordered regarding the term since he thinks that it may be a drug, yet *Snow Crash* is a supercomputer idiom.

The Black Sun is as big as a couple of football fields laid side by side. The decor consists of black, square tabletops hovering in the air (it would be pointless to draw in legs), evenly spaced across the floor in a grid. Like pixels. ... The Black Sun is a much classier piece of software. In The Black Sun, avatars are not allowed to collide. Only so many people can be here at once, and they can't walk through each other. Everything is solid opaque and realistic. And the clientele has a lot more class -- no talking penises in here. The avatars look like real people. For the most part, so do the daemons. (Stephenson 33)

*Snow Crash* exposes the idea of how the posthuman characters live and believe in a state of freedom that leads them to more control that can be applied to them. The writer attempts to make his novel correspond to the realm where posthuman identity lives and tries to find his role nowadays. Such a current world offers the ease of the internet that leads the posthuman identity to think of having an extra level of power and control over his surroundings. Naturally, the posthuman identity has an illusion of completely controlling his environment due to the ease of usage of the internet and how he can get any information he needs just by pressing one button. Yet, technological enhancement is not a new phenomenon rather it represents the animal incorporation between human identity and technoscience issues which is considered a recent phenomenon called Posthumanism. So, according to the posthuman world, posthuman identity is unified with high-tech science to the degree of passing the traditional way of thinking or going on to what is meant to be an extra-thinking entity. Stephenson attempts to portray our posthuman domain where its residents have a second animation in an internet-like system or a metaverse system. The metaverse users enter the network system via a virtual-reality receiver, so they travel around such an imaginary realm through the use of a virtual avatar that embodies their existence inside the metaverse. (Blackmore 3-4)

And that way all attention can be focused on the avatars, which is the way people like them. It doesn't pay to have a nice avatar on the Street, where it's so crowded and all the avatars merge and flow into one another. But The Black Sun is a much classier piece of software. In The Black Sun, avatars are not allowed to collide. Only so many people can be here at once, and they can't walk through each other. Everything is solid opaque and realistic. And the clientele has a lot more class -- no talking penises in here. The avatars look like real people. For the most part, so do the daemons. (Stephenson 33)

Additionally, the Snow Crash Viruses hack the core construction of the mind and condense the host to a reduced level of mindfulness and awareness just as if creates a mind-numbing being that can follow the order of the virus's controller. The core point that Stephenson wants to approve is the usage of this metavirus has operated from the very early history of human identity by the mercy of religious convictions and exactly since the ancient civilization of Sumer. From the beginning, Hiro knows that the Sumerian religious men are the only controllers of the metavirus and so they control their civilization. "A Sumerian goddess. I'm sort of in love with her. Anyway, you can't understand what I'm about to do until you understand Inanna." (Stephenson 130) Additionally, Hiro knows that this kind of virus spreads orally through language use that he called the mother tongue as well as a trace of the earlier time of human advance. Therefore, the god Enki uses the "nam-shub" as a device to serve as the remedy that people advanced protection against the virus of their religious men. To think about the consciousness of human identity, Enki's "nam-shub" represents the early development of the human's mindfulness. (Porush 53)

For Stephenson, human identity alone cannot do anything without the aid of technology to be a life partner. He builds the change of the posthuman subjects of the human identity from the phase of an

independent operator to the entirely networked one as well as isolated negotiator who can compose a text message and software for others. During such a mess of technological enhancement and scientific development, Stephenson's aim is how to keep up with ethical lessons in cybernetics time under social conditions that need none. He provides the cyberfiction and posthuman genre with a metanarrative account and he constantly seeks in his works a good-natured side for that culture of postwar circumstances. Hence, he deals with different topics in this work to achieve his aim such as a longing for power and control, ethical power to turn economic authority, and orient financial control. Stephenson succeeds in gathering very opposition elements, money and morality through the cyberfiction genre to turn evil into gold via technology. Therefore, he offers a solution for the world authority problem that gathers economy and technology with ethics. (Haufler 339-40)

In the real world-planet Earth, Reality, there are somewhere between six and ten billion people. At any given time, most of them are making mud bricks or fieldstripping their AK-47s. Perhaps a billion of them have enough money to own a computer; these people have more money than all of the others put together. Of these billion potential computer owners, maybe a quarter of them actually bother to own computers, and a quarter of these have machines that are powerful enough to handle the Street protocol. ...Put in a sign or a building on the Street and the hundred million richest, hippest, best-connected people on earth will see it every day of their lives. (Stephenson 16)

On Stephenson's feet, there is no single future that can be ensured. Influential figures such as Mark Zuckerberg's Meta Facebook may desire that one disremembers it and instead agree to determine their communal coming future. Such vision is what Zuckerberg imagines and markets to be a big vision in the posthuman era, despite the original concept of the Metaverse being *Snow Crash* showing the virtual reality world of avatars as Hiro Protagonist. Hiro wishes to interrelate, works to buy things, and tries to form social and economic positions in different realisms fundamentally composing an online commercial domain. In this context, Lisa Swanstrom describes Stephenson's cyberpunk proposal of Metaverse as a spacious and seemingly marginless site that allows for sensual growth despite physical and economic boundaries. Such description represents most of Stephenson's concept concerning its furthestmost recapitulation, so all cybernetic figures like Zuckerberg and other activists like Epic Games CEO Tim Sweeney and Microsoft CEO Satya Nadella communicate about the metaverse with ruddy language. For example, last summer Zuckerberg labeled the metaverse as an "embodied internet" that is supremely interoperable. He believes that one can feel in the same place with other people even if they are separated by thousands of miles apart. It will feel like we are in the same place, even if we are in different states or hundreds. Zuckerberg adds that posthuman identity can build a new social system and let others feel they are part of the same public system. Thus, by the metaverse technique, everyone can feel that people are unified together, and so the metaverse is going to be a far more general and powerful technique than anything else. Therefore, if any company has control of this system, it is going to be more powerful than others or maybe than any other governmental institution to the degree of being a supernatural administration in the world as a god on earth. (Pitre 1)

In *Snow Crash*, Stephenson scrutinizes the venerable privileging of the pattern of information on the cost of physical and material instantiation. He sees the humorous thematic relation between brain and computer to be a brain-computer link as an essence of the Cartesian world standpoint whereas the cyberpunk genre as a science fiction which crystalizes the brain-body split on the consideration of Michel Foucault in the Socratic ban to "know thyself". As such, Hayles said that a posthuman world that honors the side of information over the physical instantiation, and thus the incarnation in a natural and biological substrate can be seen as something that happens by accident instead of its inevitability happening in life. Moreover, posthuman conception considers consciousness as an epiphenomenon and naturalistic upstart to say that it may represent an entire show while in the real world, it is just a trivial sideshow. Therefore, posthuman identity owes to its programmable mind device that makes the brain always an infinite feedback circle. In this context, *Snow Crash* is used as a concretized means by way of a metaverse which means to be an informational box representing the core base of the natural environment as Darwinian philosophy. Here, the protagonist Hiro describes the harsh struggle that proceeds when the individual cannot produce a high-quality avatar due to the lack of money, so he has to generate it via a low-priced sort. (Joshua 24-25) As a result, those avatars considered:

black-and-white people—persons who are accessing the Metaverse through cheap public terminals, and who are rendered in jerky, grainy black and white. ... Talking to a black-and-white on the Street [in the Metaverse] is like talking to a person who has his face stuck in a xerox machine, repeatedly pounding the copy button, while you stand by the output tray pulling the sheets out one at a time and looking at them. ... Besides, if this guy's using a pay terminal—which he must be, to judge from the image quality—it can't jazz up his avatar. It just shows him the way he is, except not as well. (Stephenson 41)

Hiro's physical and virtual realities are different and separated whether in his residence or business. So, such separation and isolation is considered a kind of security for the posthuman identity. Stephenson gives each detail of the world of *Snow Crash* a sense of protection and security and the metaverse system is one corner of this world besides the people themselves who represent the users of such system. The protection structures that is enforced in the story as a result of posthumanity offer people a sense of safety to live and work in real and virtual domains. Such a posthuman way of life makes the posthuman identity be controlled rather than freed due to the jail of technology that leads the posthuman identity not to escape from such a technological system. At first, one may think that a posthuman identity seems to be free due to the various devices he used like the metaverse, but in fact, he is still one member of the walled society. Generally, the posthuman society is trained to consider any institution just like a prison that jailed its people. Therefore, it is not strange to find that even the educational institutions in the posthuman world are considered prisons for their pupils who are conditioned to respect the authority of these prisons from a young age. Those students find the classroom as their cells and their teachers as their jailers; thus they are forced to believe in their posthuman destiny of passivity and submission to their superior controllers. For instance, the pupils respect the orders of their teachers and do not leave their schools without their permission. These rules are applied in all posthuman societies ruled by other superior posthuman identities. The posthuman supervisions hold such respect and acknowledgment of posthuman identity in the metaverse world. (Deleuze 200-1)

Hiro's avatar just looks like Hiro, with the difference that no matter what Hiro is wearing in Reality, his avatar always wears a black leather kimono. Most hacker types don't go in for garish avatars, because they know that it takes a lot more sophistication to render a realistic human face than a talking penis. Kind of the way people who really know clothing can appreciate the fine details that separate a cheap gray wool suit from an expensive hand-tailored gray wool suit. Your avatar can look any way you want it to, up to the limitations of your equipment. If you're ugly, you can make your avatar beautiful. ...You can look like a gorilla or a dragon or a giant talking penis in the Metaverse. Spend five minutes walking down the Street and you will see all of these. (Stephenson 21-22)

Posthuman-virtual society is known to be an escapable society from the harsh reality and the control of its institutions. So, the metaverse system is considered one way of escaping from this control via such a sense of false security. If the character fails to realize, he/she cannot leave the metaverse system. For instance, L. Bob Rife always tries to control the world and individuals, though he can be overpowered as shown finally due to his end. Most of the characters in the novel are controlled via the concrete confines of their realm since each area is controlled by a corporately possessed authorization. Furthermore, according to such a controlled society, even the residents can never travel freely across these physical borders and may not communicate with others straightforwardly. The posthuman identity in *Snow Crash* is locked behind a gated community and functions in controlled-possessed organizations due to the belief that this society may keep him safe. Yet, the characters in the story are blind to see the facts of their society since they make themselves part of this controlled environment. Those characters therefore control themselves in these institutions and this control extends to the metaverse world, however, they think that they own infinite free will in their virtual world. (Rajeev 2) For example, Hiro asks his colleague the other hacker in the story, Juanita, if maybe she knows something about *Snow Crash* "This Snow Crash thing—is it a virus, a drug, or a religion?" yet she says, "What's the difference?" (Stephenson 200)

Although the society of *Snow Crash* is totally futuristic, people compare it to their society, tracing the similarities to their own. Therefore, *Snow Crash* reflects the dystopian way of the new life, yet such a culture is developed in a very destructive way to qualify the model of cypherpunk novels. The human identity lives in a customer and shopper-ambitious world, and thus there is increasing in the number of superstores and

brands which means to consider money as the core and related to almost all sides of life. (Baudrillard 2) As a posthuman identity, Hiro considers the Metaverse world an escape from his miserable life. He can access this digital world by tiring eyeglasses and headphones to be indulged into the virtual world just as if he is personalized an avatar "So Hiro's not here at all. He's in a computer-generated universe that his computer is drawing onto his goggles and pumping into his earphones." (Stephenson 22) He represents the metaphor of social features and is built in the same way as today's biases via gathering data. Additionally, Hiro's society is directed by numerous billboards via TV and the internet, and thus such a reality becomes a hyperrealist life of a posthuman identity. Hiro lives in two contrasted worlds, the real world and the metaverse and the difference between them is related to his level of control. His real life depends on the mercy of financial services and groups like Mafia, while in his metaverse life, he has the activity and self-sufficiency he desires. Such an independent vein leads to problematic situations since he should work with other people in real life while bonus in the digital domain due to his skills which are limited by his mind's eye. So, posthuman identity is defined by the kind of clothes that he wears and the kind of car that he drives. (Huddleston Jr. 1-2)

#### 4. Conclusion

All these futuristic issues were invented by many philosophers like Darwin and Nietzsche to be developed as an artificial life depending on artificial intelligence, virtual reality, cyborg studies, nanotechnology, digital reality, and evolutionary facts formed in the form of science fiction literature. Yet, *Snow Crash* involvedly traces the American community's defeating of the unadventurous and traditional boundaries of human identity and how it may be changed due to technological enhancement.

It is so obvious that Stephenson aims to convey an ethical message for his society where technological advances let the human identity be elevated beyond his biological restrictions. This fact does not completely remove sincerely deep-rooted prejudice and manners compartments, implying that numerous aspects of the involvements of human identity can be continued. As such, Stephenson's novel blurs the line between the human identity and technology to depict the posthuman world where the machine and human abilities unite, empowering human identity to enhance his capacities. Stephenson does not limit his novel to just reflecting the relationship between the human, nonhuman, and machine, but he wants to say that technology is already inside the mind of human identity and thus humanity is the original root of technology.

Moreover, *Snow Crash* tackles a piece of the American cybernetic genre and its limitation invites future writers to deal with international science fiction literature. Stephenson, in his masterpiece, focuses on the technological and ethical dimensions of American society, and thus, he invites future writers to explore other aspects and narratives to overcome the limitations of his story. Finally, the refraction of the current philosophy in *Snow Crash* leads to a paradigmatic posthuman model of the genre where the advance of human identity, whether in today's life or in the near future, can be impressively criticized and reproduced or echoed again.

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